



Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.

Instituted, 1822. Incorporated by Royal Charter, 1830.

UNDER ROYAL PATRONAGE.

President: H.R.H. THE DUKE OF CONNAUGHT & STRATHEARN, K.G.
Principal: SIR JOHN B. McEWEN, M.A., D.Mus., LL.D.

VACATION COURSE for TEACHERS

Lectures will be given during the **four** days from SEPTEMBER 8th to SEPTEMBER 11th, 1936, *inclusive*, on THE TEACHING OF:

PIANOFORTE :	} each day at 10 a.m.
FREDERICK MOORE, F.R.A.M.	
CLASS SINGING :	} each day at 12 noon.
STANLEY MARCHANT, C.V.O., D.Mus., F.S.A., F.R.A.M.	
AURAL TRAINING :	} each day at 2 p.m.
F. G. SHINN, D.Mus., Hon. R.A.M.	
MUSICAL HISTORY and APPRECIATION :	} each day at 3.30 p.m.
B. J. DALE, F.R.A.M.	
ELOCUTION :	} each day at 5 p.m.
WILTON COLE, F.R.A.M.	

Fees :

For the whole Course (with Elocution)	..	..	£4	4	0
For a Course of four Subjects	..	..	£3	3	0
For other Courses the rate per Subject is	..	..	£1	5	0
For a Single Lecture	..	..	..	7	6

Applications to attend the Course, accompanied by the appropriate fee, should be sent in, on attached form, before 7th September.

L. GURNEY PARROTT,
Secretary.

SYNOPSIS OF LECTURES.

PIANOFORTE TEACHING.

Technique.

First lesson to a child—Testing the sense of rhythm, pupil repeating a pedal-point against suitable rhythmic variations by the teacher—Stimulating the imagination—Simple laws of technique—The various touches with practical illustrations—The complex nature of string vibration, and its influence on tone colour—Pedalling and atmosphere—The right use of exercises and studies—Three periods of fingering—Double and triple glissandi.

Interpretation.

Players of print—Our notation the cause of many failures—The spirit behind the notes—Dull time keeping—Merging of time and rhythm—Rubato, its use and abuse—The value of silence, written or implied—Style and History—Memory and repertoire—How to practise—Value of a dumb keyboard. Illustrations from various periods and styles will be given.

CLASS SINGING.

Principles of Class Teaching—Class Management—Technique of Class Singing—Breathing—Tone Production—Words—Interpretation—Balance and Blend in Part-Singing—Vocal Exercises—Conducting—Choice and Teaching of Songs.

AURAL TRAINING.

Aural Training and what it implies—the awakening, developing and training of all those sensibilities to which music makes its appeal—The foundation of all real musical education—the 'elements' of music—pitch relations and tonality—time and rhythm—how these may be presented in a suitable manner to the minds of young pupils—melody making and the development of the musical individuality—musical shape—its relation to visual shape—memorising and the function of the memory in Aural Training.

MUSICAL HISTORY AND APPRECIATION.

Music in relationship to the other arts—The psychological basis of musical appreciation—Music as a cultural factor—Musical History and its bearing on appreciation—The great personalities of music and the significance of their work—Practical suggestions for appreciation work.

N.B. These Lectures will be illustrated.

ELOCUTION.

Breathing for Voice Production—Resonance—Vowels and Consonants—Modulation—Pause—Rhythm and Metre—Pace—The Three Modes of Expression—Interpretation and Impersonation.

Diploma in School Music Teaching

(Dipl. School Music, R.A.M.)

The Royal Academy of Music has instituted an examination for teachers of School Music.

Candidates who satisfy the Examiners will be created "Diplomé(e) in School Music Teaching, Royal Academy of Music," and will have the exclusive right to append the words "Dipl. School Music, R.A.M." to their names.

**Closing date for entry is now
31st July, for Examination in September.**

For the Syllabus, apply to the Secretary.

February, 1936.

SYMPOSIUM ON MUSIC EDUCATION

Diplomas in School Music Teaching

by MARY LOUISE MANN, F.A.M.

The teacher is the most important factor in the education of the child. The teacher's influence is far-reaching and far-reaching is the influence of the school. The right kind of teacher makes the right kind of school. The right kind of school makes the right kind of teacher.

The Royal Academy of Music offers

unprecedented opportunities for teachers of
Elementary Music.

Candidates who satisfy the Examiners

can be awarded "Diplomas of the School Music

Examination Board" which entitles them to teach

AURAL TRAINING with special reference to developing the

ear and training in the appreciation of music and

music. "Diplomas of the Royal Academy of Music" is

the name given to these diplomas which are the result of a

thorough examination of the candidate's knowledge of

music and his ability to teach it effectively.

Three Lectures will be given on

the following subjects: "The Ear," "The Voice," and "The

Instrument." These Lectures will be illustrated by

numerous diagrams and photographs.

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

Application for Admission to
VACATION COURSE for TEACHERS.

THIS LEAF TO BE DETACHED AND USED AS ENTRY FORM.

Date..... 1936

Name in full.....

Address.....

Subject of Lectures
(State if Course or Single Lecture.)

All fees payable in advance. Cheques and Postal Orders should be made payable to the "Royal Academy of Music," and crossed "Westminster Bank Ltd., Harley Street Branch."

All remittances should be addressed to *The Secretary*, who alone gives official receipts. Scottish, Irish and Channel Islands Cheques should be made out for an additional 6d. to cover Bank Charges.

Royal Academy of Music.

TEACHERS' TRAINING COURSE.

All Students who wish to enter the Teaching Profession are strongly advised to prepare themselves for Registration by the Royal Society of Teachers, 47 Bedford Square, W.C.1.

One of the essentials for Registration is attendance for one Academic Year at a Teachers' Training Course. See Special Syllabus giving full information regarding Academy Courses.

Entries are received only in September (Michaelmas Term) of each year for Students wishing to take the whole Teachers' Course (the fee for which is £7 7s. per term). Separate series of Lectures may be taken by arrangement.

A Special Examination for a Diploma certifying ability in Teaching will be held annually in July in connection with this Course. The Examination fee is £5 5s.

L.R.A.M. (HONOURS).

Candidates who are successful in the L.R.A.M. Examinations in Pianoforte, Singing, Violin, Viola, Violoncello or Elocution, and who also obtain (for the same subject) the Special Diploma in the Teaching of Music or Elocution awarded in connection with the Teachers' Training Course in the Royal Academy of Music, are entitled to describe themselves as L.R.A.M. (Honours).

JOINT GRADUATE COURSE OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC

A Joint Course for the Training of Teachers in Music enabling teachers to acquire a qualification which will be recognised by the Burnham Committee as entitling them to salaries on the Graduate instead of the Non-Graduate Scale. The Course for 1936-37 begins in September, 1936.

The Course consists of two years' full curriculum at either Institution, followed by a third year of special training in Teaching. At the end of the third year an examination is held for the Special Diploma "GRADUATE OF THE ROYAL SCHOOLS OF MUSIC, LONDON," and candidates who satisfy the examiners have the exclusive right to append the letters "G.R.S.M. (London)" to their names.

The possession of this Diploma confers Graduate status, under the Burnham Scale, upon the holder.

Full information regarding these Courses may be had on application to :—

L. GURNEY PARROTT,
Secretary.

FEB., 1936.